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SAINT CATHARINE
BY
PIETRO LORENZETTI

JOHN L. CADWALADER

DIED MARCH 11, 1914

JOHN L. CADWALADER served continuously as Trustee of the Museum of Art for thirteen years. He never held office, though there is no office to which his associates would not have elevated him had he been willing to accept it. He was a member from time to time of almost every one of its standing committees, though never as chairman. He always preferred to have someone other than himself receive that title. But while his fellow-Trustees respected his wish not to accept office, they instinctively accorded him actual leadership. In recent years, whoever has been President, or whoever has been chairman of any committee, when any serious matter has been under consideration, it has always been his advice which has been sought and his conclusion which has been followed. Only those who have sat with him on the governing boards of this and other institutions can realize the extent of his influence. While holding himself modestly aloof from office, the intensity of his interest compelled him to take an active part in all important decisions. He was wont to say: "Now, I don't care how you decide this. I don't wish to influence your action at all." And he meant all he said. But he could rarely refrain from stating the different considerations which should govern action with such clearness as to point to an inevitable conclusion.

He was a vital force in Museum administration. He took a lively interest in all its affairs. No detail escaped his clearness of vision. Unrivalled in his knowledge of men and affairs, in his tact and in his foresight, again and again, though unwilling to be steersman, he touched the rudder with a firm hand and thus kept the ship on the right course.

The Museum was only one of several institutions to which John Cadwalader rendered the same kind of efficient service.

His chief interest was quite naturally centered in the New York Public Library, of which he had been induced to become President upon the death of his friend John Bigelow. It was he, if we mistake not, who conceived the plan of uniting the Astor, Lenox, and Tilden Libraries into a single great institution. It was under his diplomatic guidance that this plan, of such far-reaching consequence to the City of New York, had been carried out. It was quite natural that he should watch over its consummation. Next to the Public Library, however, the Museum was his chief concern. It was characteristic of him that when he had once taken up any enterprise he never ceased to labor in its behalf. The same was true of his innumerable helpful relations to friends and clients.

Cadwalader's influence, however, was not merely dependent on the logic of his reasoning or his lucidity of statement. It was rather in his personality. His associates instinctively felt that he was their friend as well as their adviser. In their intercourse with him they quite naturally dropped the "Mr.," not from any lack of respect, but from greater affection. It was to the John Cadwalader whom they loved, and who they knew loved them, that they turned when in trouble or in doubt, and they never failed to find in him friendship as well as counsel.

One of his friends very truly said of him that he belonged to the "small but ancient fraternity known as the Order of Gentlemen." He did, unless the term "gentleman" contains some implication of amiable weakness. There was no weakness about Cadwalader. Slight as he was in frame, and mild as he was in manner, he was the embodiment of courage whenever that quality was called into play. Say rather that he belonged to a still nobler order — the order of "Chevaliers, sans peur et sans reproche."

R. W. de F

THE METROPOLITAN MUSEUM'S GROWTH TOO BIG FOR ITS INCOME ITS RUNNING EXPENSES HAVE DOUBLED IN TEN YEARS BECAUSE OF THE GREAT COLLECTIONS THAT HAVE BEEN ADDED, YET THE CITY'S SHARE IN ITS UP-KEEP HAS NOT PROPORTIONATELY INCREASED*

THE Metropolitan Museum of Art is getting swamped.

With the receipt of the great collections, such as the Riggs and Altman ones, and many minor ones that have come to it in the last few years, it has grown to such a point that the amount it receives for its maintenance is far below its needs, and getting further below every year. Every new accession means new expense, and the running expenses, less than \$200,000 ten years ago, are now over \$400,000.

And while the Museum has been doubling its possessions, the city has been going on paying toward that maintenance about the same as it did when the Museum's possessions were half their present size. Ten years ago the city paid more than three-fourths the running expenses of the Museum; now it pays less than half the running expenses.

Every year there is a deficit, and the Trustees have to go into their pockets to make it up. The deficit, and consequently the draft on the Trustees, is rising every year.

For these reasons Mr. de Forest, at the annual meeting of the corporation, advocated an endowment fund for the Museum to meet its current expenses. He puts the figure at \$5,000,000.

To a reporter of the Times he said that there should be not only an endowment fund, but an increased appropriation from the city.

The phenomenal growth of the Museum dates back to about 1904.

"In 1904," said Mr. de Forest, "the cost of running the Museum was \$185,284, of which \$150,000 was received from the city, leaving \$35,000 to be made up from admission fees, sales of catalogues, etc.

*From an article in the New York Times for March 1, 1914.

From that time on the Museum has been growing constantly, while the appropriations from the city though increased have not increased in proportion.

SERIOUS PROBLEM AHEAD

"In 1904 the city was giving something more than three-quarters of the running expenses of the Museum, which was a fair share — there is no reason for the city's giving more than an approximate three-fourths, but, with the Museum's great growth, the city is not doing its share. I am not blaming the city — I know that its resources are limited; but so are ours."

This will give an idea why it is that when any extra expense comes to the Museum it is the custom of the Trustees to "pass around the hat" among themselves, so to speak, to make it good, and why at the end of the year they have recently been obliged personally to contribute to balance the running expense account. The Trustees contribute annually as a stop-gap from \$20,000 to \$30,000. Taking the year 1912 as an example, they are understood to have contributed in that year \$29,000.

The Trustees of the Museum are not chosen for their wealth, but for the value of the service they can give to art, and the Metropolitan is fortunate in the distinguished men it numbers on its board. The two new Trustees elected at the last meeting are typical. Samuel T. Peters has a famous collection of Chinese pottery and has an expert knowledge of it and R. T. Haines Halsey is an expert in American art of the Colonial period. While the contributions of the Trustees to the Museum expenses are cheerfully and ungrudgingly made, coming annually as they do, they may be a severe drain upon private finances, and it is to prevent this, and more particularly to put the Museum upon a respectable business basis, that Mr. de Forest has asked for an endowment fund.

BIG RUNNING EXPENSES

"The Museum corporation," said Mr. de Forest, "should be ready to pay one-

fourth of the cost of running expenses and installation, which this year will be over \$400,000. We should have \$5,000,000 for an endowment fund. All our membership fees for Fellows for Perpetuity and Fellows for Life, \$5,000 and \$1,000, go now into our general endowment fund, but that, with our special endowment fund, only amounts to \$750,000. While our Trustees contribute from \$20,000 to \$30,000 every year, it should not be expected of them. Their most valuable contribution to the Museum is effective service.

"An idea of the running expenses of the Museum can be had, with the annual deficit, from the tabulated figures taken from the last five years of the Museum's history.

ADMINISTRATION INCOME, EXPENSES, AND DEFICIT

	INCOME	EXPENSE	DEFICIT
1909..	\$290,590.67	\$291,108.61	\$ 517.94
1910..	291,086.47	330,897.21	39,810.74
1911..	287,938.69	338,864.41	50,925.72
1912..	280,935.29	331,920.78	50,985.49
1913..	291,686.89	362,948.18	71,261.29

"Another way in which the growth of the Museum can be measured is in the increase in the number of its employees," continued Mr. de Forest. "In 1904 its office staff numbered 20 and its attendants numbered 97. During the present year its office staff numbers 51 and its attendants 206. There is an increase within ten years of 31 in its office staff and 109 in its attendants, etc.

"For this coming year of 1914 the running expenses of the Museum will be over \$400,000, of which the city will contribute less than half. We will have this year the extra expense of installing the Riggs and Altman collections. For the installation of the magnificent collection of armor given us by William H. Riggs we shall have to have not only the services of our own armorer, M. Tachaux, and his assistant, but another armorer and his assistant, besides the cost of cases, mounts, pedestals, etc.

"The armor will be installed in the great hall on the lower floor of the wing in which the Morgan collection is placed. Our

having this splendid place in which to install it was one reason for our receiving this magnificent gift from Mr. Riggs at this time. Plans of the hall were sent him before actual building was begun, and were then approved by him. In addition, he came to New York last spring to inspect the finished building, and was so much pleased with it that he immediately executed a deed of gift transferring the collection at once.

"It will take five rooms to give the Altman collection its temporary installation, and probably still more space for its permanent installation, which must wait for the completion of the new south wing.

"The growth of the Museum can be partially measured by the number of its accessions, always considering quality rather than quantity. The following statistics, taken from the annual reports of the Museum since those statistics were published, show that during the eight years last past, the Museum has received accessions of not less than 39,978 different objects, of which 21,942 were by purchase, 16,927 by gift, and 1,109 by bequest.

"These figures do not include the recent gifts of the Altman and Riggs collections. Many of these objects are very small. Some, indeed, may be insignificant, but many of them, on the other hand, are of the highest importance and the greatest value. The exact figures by years are as follows:

ACCESSIONS

	BY PURCHASE	BY GIFT	BY BEQUEST	TOTAL
1906.....	1,052	952	3	2,007
1907.....	1,689	3,070	83	4,842
1908.....	3,703	1,964	19	5,686
1909.....	7,049	1,421	17	8,487
1910.....	2,276	7,746	492	10,514
1911.....	1,393	642	489	2,524
1912.....	2,391	300	5	2,696
1913.....	2,389	832	1	3,222

TOTAL ACCESSIONS EIGHT YEARS

By purchase	21,942
By gift	16,927
By bequest	1,109
	<hr/>
	39,978

"We have increased the Metropolitan Museum in the last ten years by two extensions on Fifth Avenue, by another known as the Wing of Decorative Arts, and by a new and commodious library, housing a collection of from 25,000 to 30,000 books. We have rearranged all the collections and reclassified them to make them more educational and to make them more beautiful. Both the educational and the aesthetic results depend upon the arrangement, the installation, the labeling, and cataloguing. I do not think there is anywhere or from any point of view so perfect an installation as that of our Egyptian department. To accomplish such an installation there must be fewer articles displayed in a certain space, greater care must be used in their relation to each other as they are displayed, and they must be illustrated by photographs and plans.

"This method of arrangement is also illustrated in the way the Morgan collection is displayed. I think it will be universally agreed by those knowing foreign museums that there are nowhere better or more effective arrangements from both the educational and aesthetic points of view than our two most recent installations, the Egyptian and the Morgan collections. We expect to display the Altman and the Riggs collections in the same way."

The Metropolitan Art Museum does alone what is done by several museums in Old World cities. The Old World museums specialize, taking different departments of art. To find in London the collections which are brought together in the New York Museum, one must go to the British Museum, the National Gallery, the South Kensington, and the Wallace Gallery, and in Berlin the same fields would be covered by the Royal Museum, the Kaiser Friedrich, and the Museum of Industrial Arts. The Louvre, one of the two museums of the world larger than the New York Museum, takes in different arts.

"We have proceeded with the idea that you cannot wisely separate the pictures and sculpture of a period from the decorative arts. Pictures and sculpture give only a partial idea of the art development of any time. People no longer consider

that all art is confined to pictures and sculpture, as it was generally considered to be fifty years ago.

RUN FOR THE PEOPLE

"We make our collections useful to every one. There is not an article in the museum of which an artisan cannot get a photograph. They come to us for everything, the lacemakers for patterns from rare old laces, the cabinetmakers take designs from Colonial furniture, and the country at large is benefited by the beauty of the designs reproduced in inexpensive materials.

"I do not think any museum gives more hours in the week in which the people can see the collections. I think ours is the only museum in the world which is open both on Sunday and one evening in the week to enable the working people to visit the collections. We have only two pay days, and those are not made pay days primarily for the fees, but to keep them reasonably free for copyists and for educational purposes. The school classes, which are many, usually visit the museum on pay days.

"We have the problems of heating, ventilation, and humidity to meet to keep our collections in good condition, which adds to our expense, and being open in the evening and late on winter days, we have to consider artificial light, which must be good."

GREAT INCREASE IN ATTENDANCE

As a proof of its increasingly effective work, the Museum points to the figures showing the number of people visiting the Museum this past year, 839,419 in 1913, an advance of 149,236 over the previous year. It notes among its improvements not only its acquisitions, but the facilities for their effective display. The greater number of objects acquired directly by the Museum have been in the Department of Decorative Arts, Ceramics, Lacquers, Metalwork, and Textiles, and the rooms containing these articles have been arranged to give a keynote to the period or style.

Backgrounds and effects have been carefully studied, as can be seen in the Morgan collection, in the paneled walls of its French and English rooms, while similar appropriate effects are obtained in the Wing of Decorative Arts.

An immense amount of labor has been expended in cataloguing, and incident to it a glossary of terms used in describing works of art is being made which will be of great value to students. The educational work of the Museum, aside from its photographs, lectures, and library, is broad, the teachers of the public schools have co-operated, classes visit the Museum for instruction along the lines of history and art they are taking up in their class work, and the lantern slides and photographs reach those who cannot visit the Museum. An increased equipment of 1,125 lantern slides and 50,565 photographs gives an idea of the extent of these. In the two class rooms in the new wing students can study at close range objects brought to them from other parts of the Museum.

"To disseminate a knowledge of art and stimulate further interest and study in it," the Museum authorities say, "is its primary function. The friendliness and interest displayed on the part of the community show that the significance of these activities is understood," they say further, "but gratitude should be accompanied by support. Only as the public realizes its obligations in this practical way can the Museum continue to progress and perform its functions to the community."

DEPARTMENT OF CLASSICAL ART ACCESSIONS OF 1913

BRONZES

THE bronzes acquired last year range in date from the sixth century B. C. to the second century A. D. and comprise statuettes, busts, and a number of utensils. Both from an artistic and from an archaeological point of view they form valuable additions to the department.

First must be mentioned a charming statuette of Eros represented as a little boy

asleep on a rock (fig. 2). He is lying on his right side, resting his head on his right arm and with the left arm hanging loosely across his body. The rock is on an inclined plane, and is mostly covered by a large piece of drapery which is twisted together at the upper end to serve as a pillow. The complete relaxation of the child is wonderfully portrayed, and the modeling is both careful and spirited, belonging probably still to the Hellenistic period. Moreover, the unusually large size of the statuette (the length is $8\frac{1}{2}$ inches [21 cm.], the height $4\frac{3}{8}$ inches [10.7 cm.]) gives it additional importance. The conception of a sleeping Eros was originated in the Hellenistic epoch, and is characteristic of the more personal conception prevalent during late Greek and Roman times. It was a favorite device for tombstones, for which a standing Eros leaning wearily on a torch was also popular; but its use was not limited to this purpose.

Another piece illustrating the fondness for genre scenes in later classical art is a small statuette of a little girl holding a puppy (height $2\frac{3}{4}$ inches [6 cm.]; fig. 1). The girl is sitting clasping the puppy under one arm, and stretching out the other as if reaching for something. The little face is lifted eagerly in the same direction as the outstretched hand. She wears a tunic girt at the waist and has long hair tied together at the nape of the neck. The artist has treated his simple subject with great sympathetic understanding. Both the little girl and the dog are rendered with remarkable truth to nature, and there is a delightful spontaneity in the postures of both figures. The execution is good, but the hardness with which some of the drapery is rendered shows that it was probably executed in the Roman period.

A statuette of a girl walking is an interesting example of archaic Etruscan work. She is advancing with her left leg put forward, and both arms held away from the body. She wears shoes and a closely clinging chiton, the folds of which are roughly indicated by incised lines. Her hair is short and straight. The rendering of the features is primitive and the lines of the chiton show little understanding of the fall



FIG. 1. LITTLE GIRL HOLDING A PUPPY
ROMAN



FIG. 2. EROS SLEEPING. LATE GREEK

of drapery. Nevertheless, the figure, crude as it is, is full of animation, and indicates the sincere effort of the artist to express his idea.

In later Greek art the representation of city divinities became very popular. To create a statue embodying the chief characteristics of a city evidently appealed to the analytical mind of the period. The best known of these statues to us now is one

ence; and in the British Museum in London. To this list must now be added a statuette in our Museum (fig. 4). As in the other monuments, Antiocheia is represented as a woman seated on a rock. Her right arm is held forward, the left stretched out behind and supported on the edge of the rock. She wears a mural crown, and a chiton and himation, of which the latter is pulled up behind to cover part



FIG. 3. ROMAN PORTRAIT BUST
II CENTURY A. D.

made by Eutychides, a pupil of Lysippos, for the city of Antioch, founded in 300 B. C. By a fortunate combination of literary and archaeological evidence it has been possible to identify several copies of this statue. At least, the description given by Pausanias of this group and the representations of it on coins of Antioch coincide so closely with some extant statues and statuettes that they must all go back to a common original. The most important of these replicas is the famous marble group in the Vatican. There are also several bronze and silver statuettes of this type in the collection de Clercq in Paris; in the Bibliothèque Nationale in Paris; in the Museo Archeologico in Flor-



FIG. 4. ANTIOCHEIA
ROMAN COPY OF A GREEK WORK

of her hair; on her feet are sandals. In her right hand she holds a longish object, which from the analogy of similar figures may be identified as a bunch of wheat. The conception is both dignified and graceful, and admirably personifies what we know of the powerful and luxurious city of Antioch. The various monuments vary in slight details from each other; but in essentials they are the same. The figure of Orontes, which occurs on the Vatican statue and on some of the statuettes as a youth at Antiocheia's feet, impersonating the river along whose banks the city was situated, is not present in our example; but as he is also absent on some of the coin-representations, the identification with

Antiocheia does not depend on this detail.

A remarkable example of Roman portraiture is a bust of a bearded man wearing a tunic and toga (fig. 3). It is half life-size (height $8\frac{3}{4}$ inches [22.2 cm.]), of careful work-

is not engaging, the artist has so well succeeded in conveying the character of his sitter, that as a portrait-study the head has become a work of art. From the shape of the bust, which includes the shoulders and part of the upper arm, we



FIG. 5. HORSE'S NOSE-PIECE (?)
SUBJECT UNCERTAIN

manship, and in an exceptionally good state of preservation. The man represented is of about middle age, and has a large crooked nose, small eyes, prominent cheek-bones, and protruding ears. The forehead is deeply furrowed. It is the face of a man neither highly intellectual nor of very distinguished bearing. There is a certain sensitiveness about the mobile mouth, but it is a sensitiveness indicative of a nervous temperament rather than of fine sensibilities. However, though the personality

may place it in the Trajanic or early Hadrianic period, that is, in the early part of the second century A. D.

A statuette of a priest represents him in the act of sacrificing, holding a box of incense in his left hand; his right hand is missing, but probably grasped a patera or piece of incense. He wears a tunic and a toga, which is drawn up over his head behind; also high shoes and in his hair a laurel wreath. Statuettes of this type representing men sacrificing have been found in

considerable numbers on Roman sites. They can be identified as Roman priests from their resemblance to figures of priests on Roman reliefs, such as those on the Ara Pacis of Augustus.

Two fragments, one the left arm of a large statuette of Athena, partly covered with the aegis, and one the right side of a bearded portrait-head, belong likewise to the Roman period.

Among the utensils must be mentioned first a handle from the lid of an Etruscan cista in the form of two youths carrying



FIG. 6. ORNAMENT OF A
COUCH, LATE GREEK

the dead body of a third. All three are nude and have short, straight hair. The dead youth has a wound in his right side. The motive was not an uncommon one and was used with many variations. Our example is of better execution than the average, the figures are well modeled throughout, and the stiff joints and lifeless face of the dead youth show a close observation of nature. The work is probably of the third century B. C., which is the period to which most Etruscan cistae belong.

Of sculptural interest are likewise two ornaments from a couch, each in the form of a mule's head (fig. 6). The neck of each is in relief, while the head is modeled in the round. Encircling the head is an ivy wreath, and on the neck is a caparison ornamented with the skin of an animal.

The eyes are inlaid with silver; the irises were inserted separately and are missing. Ornaments of this type have been found in considerable numbers. They were used to decorate the upper front corners of the curved rests placed on couches of late Greek and early imperial type. Our examples are beautifully worked and probably belong still to the Hellenistic period.

A plaque of roughly triangular shape, which perhaps served as a horse's nose-piece, is decorated with incised designs (fig. 5). The composition is arranged in three tiers, each of which contains a separate scene. The designs, though particularized by so many details, do not seem to refer to any known legend. The woman by the overturned jar in the upper right-hand corner may be a fountain nymph, and the swan approaching the woman on the top tier recalls the story of Leda; but this does not help the interpretation of the whole. The style is Etruscan, of about the third century B. C., and bears a strong resemblance to the compositions on Etruscan cistae of that period. With picturesque grouping and graceful postures are combined a lack of finish in details and many mistakes in drawing, such as the exaggerated size of some of the hands and feet. The manner in which the rivet holes round the edge (for the fastening of a leather lining?) interfere with the design is also paralleled by the attachments of the rings on the cistae. The possibility suggests itself that, as is the case on so many cistae, the designs do not refer to any particular story, but simply represent a number of personages in various attitudes. However, the introduction of so many specific details makes this explanation unsatisfactory.

A horse's muzzle illustrates an interesting practice among the ancients. We learn from Xenophon and other writers that a muzzle was put on horses when they were led to drink, to pasture, or to be groomed, never when ridden or driven. Such muzzles are depicted on vase-paintings, and a number of actual examples have survived. The latter are of bronze, while those represented on the vases were evidently made either of leather

or some other flexible substance, the explanation probably being that bronze specimens were not in common usage. Our example is formed by an open framework consisting of two side-pieces with a semicircular band at the top, and a curved band below to fit under the horse's chin. The side-pieces end above in swans' heads, to which rings were originally attached for fastening the muzzle over the head. This type of muzzle, which altogether dispenses with the cage proper, is the simplest form found; it acted simply by the pressure exerted on the nostrils.

A pair of cymbals, each inscribed with the name of the owner *Καλλισθενείας*, *Καλλισθενείαρ*, "of Kallistheneia," belong to the fifth or fourth century B. C. The name Kallistheneia is not otherwise known. The substitution of P for final Σ is a characteristic of the Elean dialect and points to Elis as the provenance of these cymbals. Cymbals were favorite instruments with the Greeks and Romans, especially in religious ceremonies of an ecstatic character, such as were practised in the worship of Demeter, Dionysos, and Kybele. They were, however, used also without any religious significance, especially in Roman times.

An object of unusual interest is a kottabos or implement used in the Greek game called kottabos. It consists of a shaft resting on a base and surmounted by

a small statuette of a boy balancing a disk; a second disk is inserted less than half way up the shaft. The game of kottabos was in vogue among the Greeks from the beginning of the sixth to the beginning of the third century B. C. The object of the special form of game in which an implement of this type was employed was to throw a small quantity of wine from a cup at the upper disk, dislodge it, and make it fall "with a resounding noise" on the larger disk below. The cup was held by inserting the first finger into one of the handles. The game appears to have been played either reclining on a couch, generally at the end of a meal, or standing on the ground. Our information regarding this game is drawn from the frequent allusions to it by ancient authors, the representations of it on vase-paintings, and the actual specimens of kottaboi found. Our example, to judge from the style of the statuette perched at the top, is of the fifth century B. C.

Finally, there are four vases, of beautiful workmanship, all dating from about 500 B. C. They consist of a beaked, high-shouldered jug, a beaked jug with body of angular outline, a charming oinochoë with trefoil lip, and a cylindrical jar with high handle (fig. 7). Three are covered with a beautiful, smooth patina of turquoise blue color.

G. M. A. R.



FIG. 7. GREEK JAR
ABOUT 500 B. C.

BOSTON SETTLEMENT CHILDREN
AND MUSEUM STUDY

AN exhibit of work in design by the children of the Social Settlements in Boston, Massachusetts, was held in one of the class rooms of the Museum from Tuesday, March 24th, to Thursday, April 9th. Under the direction of their teacher, Miss Deborah Kallen, these children, whose ages range from five to fifteen years, have achieved astonishing results. Their work displays not simply a sure grasp of the fundamental principles of drawing and design but vitality, imagination, and originality. They come from the local settlements: Lincoln House, Ruggles Street Neighborhood House, South End House, and the Moore Street Neighborhood House in Cambridge, where already they have gained a knowledge of the principles of drawing and a fund of fairy tales told them in the story-telling circles for which the Boston settlements are famous. With this background the children need only suggestions and inspiration to develop along the lines of their own individuality. This is just what Miss Kallen, working in connection with the Boston Museum of Fine Arts, has been able to supply by reason of her keen insight and understanding. Visits are made to the Museum where each child seeks what most interests him. He endeavors to discover in the examples of art before him, the principles already learned. Thus a broad and sympathetic appreciation of art is cultivated. Then he, too, attempts to follow these principles in creative work of his own. The first and simplest phase is that of pure design, dealing with straight line, line with angles, dot and area, or "spot." This is followed by the story-telling design. The Museum gallery work comprises drawing and work in color. In the story-telling design the children plan a motive which later, when time allows, they repeat so as to form a decorative design. And here the fairy lore affords abundant material. The objects depicted are such familiar ones as dogs, rats, foxes, birds, rabbits, and human figures. This tends to train the memory

and to cultivate originality and inventiveness. Often the drawings show a keen sense of humor and an appreciation of human and animal nature. In many there is displayed a strong sense of artistic effects, of movement, of atmosphere, which make toward vigor and unity of impression. Throughout there is evidenced a desire to draw not simply for the purpose of copying, as is the case in many drawing classes for children, but a real desire to create, to set forth an idea in pleasing and vivid form. It is this impulse which lies back of all true art. The fact that Miss Kallen has inspired this impulse in the children under her guidance, testifies to the power of her own personality and the truth of her methods. One can only hope that the movement begun in the Boston Museum may be extended. With a competent teacher in charge, the treasures of the Museum may thus become an inspiration and the means of vitalizing art to the receptive and imaginative minds of children.

C. L. A.

AMERICAN SILVER

THE weighty volume entitled *The Old Silver of American Churches*, which has just been issued from the Arden Press at Letchworth, England, where it was privately printed for the National Society of Colonial Dames of America, merits the attention of those who are interested in the history of the arts of this country. It is a large quarto of 566 pages and 145 plates, printed with Roman body-type and large rubricated initials on heavy hand-made paper in an edition of 506 copies.

The volume is the result of investigations undertaken by E. Alfred Jones, the well-known expert in silver, and the author of numerous important works on the subject, under the auspices of the Colonial Dames at the time of the exhibitions of American-made plate held in the Metropolitan Museum and the Museum of Fine Arts in Boston in 1911, and during visits to the South. The volume contains descriptions of over two thousand pieces of silver anterior to the year 1825, more than a thousand

of which are illustrated. Of these pieces, about one thousand six hundred and forty were made by American silversmiths, while of the remainder, two hundred and fifty pieces are of English make and about twenty pieces are from other European countries.

In the Introduction, the author gives a history of the various vessels—beakers, cups, tankards, caudle-cups, etc.—in use in American churches as communion plate, during the seventeenth and eighteenth centuries, with special reference to the origin of the types followed by the Colonial silversmiths in the fashioning of their wares, thus contributing to the knowledge of our early industries a most valuable fund of information wholly untouched by previous writers on this subject.

The catalogue of the silver in the churches is arranged alphabetically under the names of the towns, beginning with Abingdon Parish, Gloucester County, Virginia, and ending with York Village, Maine. The entries contain, besides the description of the vessels themselves, their inscriptions, weight, and makers' marks in facsimile, the genealogies of the various donors with their coats-of-arms and monograms, and biographical notes. The successful accomplishment of this latter part of their task deserves of the student the warmest thanks to the author and to his co-laborers, the Colonial Dames. Without such information, a book of this kind, no matter how full of references to the makers of the plate itself, would have lost half of its value as a document for the study of social and industrial conditions at the time.

The examination of Mr. Jones's book leads us to recall the history of the present-day interest of collectors in the old silver of this country, as expressed in its literature, an interest abundantly evidenced by this sumptuous, if heavy volume.

The first essay toward a systematic account of American silver is to be found in *Old Plate*, by John H. Buck, published in 1888, and re-printed in 1913 in an enlarged and augmented edition.

For an exhibition of 332 pieces of silver held in the Museum of Fine Arts in Boston in 1906, an admirable catalogue was issued,

having a technical description of types by Mr. Buck and an introduction by R. T. Haines Halsey. The Boston Museum issued a catalogue of its exhibition of silver held in 1911, when a very large number of pieces, chiefly of New England origin, were brought together.

Two exhibitions have been held at The Metropolitan Museum, one at the time of the Hudson-Fulton Celebration, for which a catalogue was issued; and the second in 1911, under the auspices of the New York Chapter of the Colonial Dames. For the latter exhibition, which included chiefly silver made or used in New York and New Jersey, there was issued a catalogue with an introduction by R. T. Haines Halsey, containing much hitherto unpublished material on the New York craftsmen.

A BYZANTINE ALTAR CARPET

THE Museum lately purchased an embroidered banner-shaped "panel," 166 cm. in height, which bears a double-headed eagle, crowned, gray in tone, on a background of yellow satin. Received among a number of ancient banners, it was looked upon as a processional standard, all that was known of its antecedents being that it had been sold in 1905 in the hotel Drouot, among the objects of M. Boy, where it was described in the sales catalogue as "art russe, XVII siècle."

When received at the museum and more closely examined, the "banner" grew in interest. Its form, the shape of the crowns, and the ornamental inset bits of glass and stone, suggested an early date. An inscription in what appeared to be ancient Russian was borne in a circular cartouche on the eagle's breast and this at once furnished a more definite means of identification. Accordingly photographs were sent to Professor Uspensky, Conservator of the Museum of St. Petersburg, and from the notes which he generously prepared for the museum it appears, in the first place, that the embroidery is not a banner, nor is it Russian. The inscription in Byzantine characters reads: ΠΑΥΛΟΣ | ΠΑΤΡΙΑΡΧ-(ΗΣ) | ΚΩΝΣΤΑΝΤΙΝΟΥ

(ΠΟΛΕΩΣ) | ΚΑΙ | ΝΕΑΣ | ΡΩΜΗΣ, giving us the indication that the embroidery dates from the time of a certain Paul, patriarch of Constantinople and New Rome. It is evidently an altar cloth, "the clergy not being in the habit of employing such banners," and "most probably the said cloth was part of a carpet which was spread under the feet of a ministering bishop of the Greek church. Such a carpet goes under the name of 'orletz'." Professor Uspensky adds that on account of "the closeness of the ligatures in the inscription it is very difficult to assign the cloth" to one of the earliest patriarchs bearing the name, e. g. Pauls I-IV, who officiated between 340 and 784. He finds, however, in the lists a Latin patriarch of Constantinople who ministered in Rome in 1366-1372, and to him "we might assign your piece of cloth — the more so as the Latin patriarchs have been obliged to celebrate mass according to the Greek rite."

There was certainly no other Paul between this and the time of the last Patriarch in 1452. Additional reasons for associating the orletz with this patriarch appear: (1) In the form of the eagle: — it resembles the one dating from the XIV century appearing in Kodex 442 in the library of Munich, and on the other hand it is quite unlike earlier eagles; in fact, the double-headed form is hardly earlier than the tenth century. (2) In the

treatment of details: — the wings are quite similar to those appearing in an embroidered dalmatic of the XIV century in the sacristy of St. Peter.

Further details now on the Byzantine inscription have been received by the writer from his friend Mr. Michel L. Kambanis of Athens. In his letter M. Kambanis calls attention to the character B in the circle as a letter much discussed: "M. P. Lambros had a personal theory and sees that it means *πυρευβολα*. M. J. Svoronos sees there a monogram of the Palaeologues equivalent to *Βασίλειος* | *Βασίλειων*." In the same circle the lower character at the left "may be read ΔΟΥΚΑ, the middle one ΠΑΤΡΙΑΡΧΟΥ, the right one ΠΑΛΑΙΟΛΟΓΟΥ. I do not give this with certainty since monograms may be read in different ways. But if you consult in the 'Bulletin de Correspondance Hellénique' les rapports de Millet sur Mistra you may see there similar monograms." All of which, it appears, strengthens the evidence that our orletz was prepared for the patriarch who flourished in the middle of the XIV century.

It is hardly necessary to add that as an example of the art of the late Byzantine embroiderer this object may be given a prominent place — if indeed for no more satisfactory reason than that its rivals are few, even in national ecclesiastical collections. B.D.





ACCESSIONS AND NOTES

A PAINTING BY LORENZETTI.
—The picture by Pietro Lorenzetti, representing Saint Catharine, which is exhibited this month, comes from the Reber Collection at Barmen, Germany, where it was attributed to Ambrogio Lorenzetti. This was the name given to it when purchased by the Museum, but since that time the painting has been pronounced by Bernhard Berenson as undoubtedly the work of Pietro, the elder of the two Lorenzetti brothers.

The panel is a fragment of an unknown altar-piece, which was probably analogous in its arrangement to the type of Sienese altar-pieces fashionable at the time, of which the painting at Santa Maria della Pieve in Arezzo is a well-known example. These consist of separate figures, each in its own section, grouped in tiers about the principal part, which shows the Virgin and Child or the Saint in whose honor the work was erected.

In our fragment, the half-length figure of the Saint is represented facing the onlooker. The background is gold, confined at the top by an arched moulding. The figure wears a gown of green and gold brocade with a pattern of lilies, and over it a wine-colored mantle, hemmed with gold, and with a broad gold band richly tooled and set with gems at the shoulders. The mantle is joined across the breast by a gold clasp of similar workmanship to the band, and by cords suspending a tassel of the same metal. In the right hand is a palm, the sign of martyrdom, and the left holds the edge of the mantle. On the head is a crown which is tooled in the gold of the background, as is also the halo. The spandrels at the corners above the arch are decorated with a floral ornament in red and black, on a ground of tin-foil, and in the center appear the vestiges of a name still decipherable as S. AGNES. This

name, however, refers to the figure which occupied the compartment above this panel in the original disposition of the altar-piece. The Queen-martyr, whom our picture shows, is in all likelihood Saint Catharine, though her usual symbols, the wheel and the book, are lacking. Her grave, thoughtful face and noble bearing fit perfectly the legendary characteristics of Saint Catharine, the type of womanly wisdom, who was invoked as the inspirer of good counsel, the especial patroness of learning, and the protectress of colleges and universities.

Though only a detail from a larger work, this painting worthily exemplifies many of the particular qualities of the Sienese School at the period of its highest development, a period which hitherto has been unrepresented in our collection. Pietro and Ambrogio Lorenzetti are the greatest names of this time. In them, the Byzantine tradition, paramount throughout the fourteenth century in their city, is transfused by something of the higher purpose that had been revealed by their great contemporary, Giotto, in neighboring Florence, Pietro, especially, showing a rare appreciation of expressive gesture, character, and the significance of things. Withal, there is no abatement in his work of the peculiar virtues of the Sienese School—the feeling for decoration, the love of rich ornament and exquisite color, or the strange and exotic type of beauty, the common property of all who derived from Duccio. These are the qualities which are found in our panel, together with the others learned from Giotto as well, to the extent that the nature of the work and its deliberately sculpturesque arrangement permit. The dramatic power, which at will Pietro discloses, is necessarily subdued in a work of this purpose. The subservient part of an altar-piece was made to take its appro-

prate place, in expression as well as decoration, with regard to the rest. It bore the same relation to the whole that an architectural feature, a window or a niche with a statue, does to the design of the façade of which it is a part. B. B.

AN ITALIAN BOW AND QUIVER OF THE RENAISSANCE. — Mr. John Marshall, writing from Rome, called the Museum's attention to an early set of archer's arms, including bow, arrows, and quiver, which were not only of European origin, but of high epoch, believed to be of the fifteenth century. Arms of this kind are, of course, well known in historical pictures, but actual specimens, any in fact more than a century old, are exceedingly rare. No one took the pains to preserve them when they were common, for one reason, because bows soon lost their strength, hence became valueless, and for another, because they were rarely ornamented or enriched, to give them interest as objects of art.

The specimens in question, which were in the hands of a Roman antiquary, proved to be of artistic as well as of archaeological merit. The bow, especially, was not only a good one, but richly decorated. Each horn tip was developed into a dragon's head, and the flat face, now inverted and becoming the concave side of the bow, bore a delicately traced Italian ornament, painted with free strong lines in yellow on a dark red ground.¹ The first impression was that the arm was oriental or semi-oriental, since its type was distinctly Turkish, and it was built up of the characteristic parts of eastern bows — an outer layer of sinew, a middle of wood, and an inner of horn. But further examination showed that these were not put together in the oriental fashion: then, too, its ornaments gave proof that the bow was not eastern but Italian. Decisive in this matter was a coat-of-arms which appeared delicately painted, below a transparent plate of horn near one of the tips. This showed (as Messrs. R. T. Nichol and B. M. Donaldson have kindly determined for the writer) that the objects belonged to, or were connected with a branch of the well-known Neapolitan family Cepece-Galeota.

¹See the head-band on page 99.

The quiver is cylindrical in type (about 70 cm. long) and fairly well preserved, shaped in calf-skin over a wooden button-like terminal, and decorated with applied ornaments of leather upon silk velvet, red and green. From the foremost of these ornaments hangs a long fringe of green silk, of which, however, only a few strands (20 cm. long) remain. A number of arrows are present, which are short (62 cm.), made of larch, light (31 grammes), with small heads and traces of four guide feathers on the neck, which is also decorated with color in bands and lines, in some cases gilded.

The objects, it was found, had an excellent provenance. They were discovered in the lumber room of a church in northern Italy (near Brescia?), where they had formerly hung above an ancient statue of St. Sebastian. We infer, accordingly, that the objects represented an *ex voto* of a time of plague, when St. Sebastian would have been the saint of recourse.

Reference to Italian "documents" of the fifteenth and early sixteenth centuries leaves little doubt as to the dating of our accessions. A similar bow, showing even the type of ornament on the outer face, was figured by Benozzo Gozzoli, who died in 1498. A similar type appears in one of Carpaccio's paintings, which antedated 1520. Still another, of like form, is shown in a Martyrdom of St. Sebastian, by Giacomo da Milano, dated 1524. There is a fresco in Ferrara in the Palazzo Schifanoja in which a similar bow and quiver appear at a date not far from 1480. We may mention also the bow and quiver shown in a fresco by Pinturicchio in Rome, in the Borgia apartments, earlier than 1513; and finally the bow in one of Signorelli's St. Sebastians, which antedates 1523. The present objects, therefore, probably date between the later years of the fifteenth and the first decades of the sixteenth century.

As far as the writer can learn, the present bow and quiver are not only the best but the earliest of their kind extant. The only ones which at all approach them in quality or in period, though these are probably later by about a century and are not defi-

nately of European origin, are preserved in the Museo Civico Correr in Venice, where are hung the arms and trophies of General Morosini of the Peloponnese.

From a technical standpoint the present bow is noteworthy. It was large for its type (about 1.26 m. in length), excellent in workmanship, and of great strength. It is probable that the present arm would, at a pull of sixty-five kilos, have thrown a flight-arrow a distance not less than four hundred meters. This, at least, would have been the range of a similar Turkish bow, regarding which we have accurate data furnished by Sir Ralph Payne-Galway, in the appendix to his work on the Crossbow (Longmans, Green, 1907). It appears from the studies, documentary and practical, of this authority that composite bows of horn and sinew are by far the best for distance shooting, the English long bow in spite of its wide renown having an average range of scarcely more than two hundred meters.

B. D.

THE LIBRARY. — It will no doubt be of interest to readers of the BULLETIN to know that all of the books mentioned in the bibliography that appears at the end of the catalogue of the J. Pierpont Morgan Collection may be found in the Library of the Museum. In addition to the books mentioned in the catalogue, there are many others in the Library that should prove useful to those who may desire to make a study of the various arts and crafts represented in the J. Pierpont Morgan Collection, and it is hoped that both students and visitors will avail themselves of the resources of the Library.

Attention is called to the recent addition of 189 Japanese prints, among which are fine examples of the work of Hiroshige, Hokusai, Kiyonaga, Utamaro, Yeishi, and Toyokuni.

Important works and periodicals are constantly added to the Library, and it is hoped that visitors who are unfamiliar with its scope and may desire information thereof, will avail themselves of the services of the Librarian, or the Assistant Librarian.

Among the recent additions to the Library are the following works:

British School of Archaeology in Egypt and Egyptian Research Account. Hawara Portfolio of Paintings of the Roman Age found by W. M. Flinders Petrie, London, 1913. Illustrated with twenty-four portrait heads in color.

The Greenfield Papyrus in the British Museum. Reproduced in collotype facsimile, with introduction and description by E. A. Wallis Budge, London, 1912.

Minns, Ellis H. Scythians and Greeks. A survey of ancient history and archaeology on the northeast coast of the Euxine from the Danube to the Caucasus. Cambridge, 1913. With many illustrations.

Déchelette, Joseph. La Collection Millon; Antiquités préhistorique et gallo-romaines. Paris, 1913. Contains forty-eight plates and fifty-eight figures in the text.

Millingen, Alexander von. Byzantine Churches in Constantinople; their history and architecture. London, 1912. With ninety-two plates and numerous text illustrations.

Jackson, Thomas Graham. Byzantine and Romanesque Architecture. Cambridge, 1913. 2 vols. Illustrated.

Havell, E. B. Indian Architecture; its psychology, structure, and history from the first Muhammadan invasion to the present day. London, 1913. Illustrated.

Marmottan, Paul. Le peintre Louis Boilly (1761-1845). Paris, 1913. Contains 72 full-page illustrations.

Bredius, A. and Schmidt-Degener, F. Die grossherzogliche Gemälde Galerie im Augusteum zu Oldenburg. Oldenburg, 1906-1913. 2 vols. with 125 reproductions of the paintings.

Konody, P. G. The Uffizi Gallery; with fifty reproductions in color of its most famous pictures. London, 1912.

Admonitions of the Instructress in the Palace. A painting by Ku Ka'i-chih in the department of prints and drawings, British Museum. Reproduced in colored woodcut. Text by Laurence Binyon. London, 1912.

The present reproduction, on a long scroll, has been executed by Japanese artists, and it is the first time that a painting in a European Museum has been reproduced by the Japanese methods. Ku K'ai-chih is recorded in history as a very famous painter of the fourth century A. D.

Catalogue of an exhibition of Chinese applied art; bronzes, pottery, porcelains, jades, embroideries, carpets, enamels, lacquers, etc., held at the City of Manchester Art Gallery, 1913. With an introduction by William Burton, and many illustrations.

Schmitz, Herman. *Die Glasgemälde des Königlichen Kunstgewerbe Museums in Berlin*. Berlin, 1913. 2 vols. Illustrated.

The Ffoulke Collection of Tapestries arranged by Charles M. Ffoulke. Privately printed, New York, 1913. With introduction by Ernest Verlant, and seventy-four illustrations, of which three are in color.

Lockwood, Luke Vincent. *Colonial Furniture in America*. New York, 1913. 2 vols.

This is an enlarged edition of the work published by the author in 1902. Among the new material is much that relates to the Bolles Collection in The Metropolitan Museum of Art. The work is profusely illustrated with 867 reproductions.

(Copy presented by the author.)

The F. T. Proctor Collection of Antique Watches and Table Clocks. Utica, N. Y., 1913.

This handsome volume contains an interesting introduction together with illustrations and descriptions of one hundred and twenty-one timepieces.

(Copy presented by the author.)

OPENING OF THE ALTMAN COLLECTION.
—By agreement between the Trustees of

the Museum and the Executors of the Altman estate, it has been decided to postpone the opening of the collection bequeathed to the Museum by the late Benjamin Altman until the autumn.

THE MUSEUM AND ITS INCOME.—On page 87 is reprinted an article published in the New York Times of March 1, 1914, largely in the form of an interview with the President of the Museum. It was based on information furnished to a representative of the Times by the President and the Director. As it presents in very clear form some of the present problems of the Museum, and undoubtedly represents enlightened information, it has been deemed desirable to reprint it in the BULLETIN for the information of all our members.

REPRESENTATIVES of the Museum will attend the sessions of the annual meeting of the American Association of Museums to be held in Milwaukee and Chicago from May 18th to 20th; and those of the Fifth Annual Convention of the American Federation of Arts, to be held in Chicago, May 21st to 23rd.

MR. JOSEPH BRECK has resigned his position as Assistant Curator in the Department of Decorative Arts to accept that of Director of the new Minneapolis Institute of Fine Arts. His departure will be a distinct loss to our Museum, where he has rendered efficient and devoted service during the five years that he has been connected with it; and he carries with him the confident good wishes of the Trustees and of his colleagues on the staff for success in his new and important post.

MISS GISELA M. A. RICHTER, Assistant Curator of the Department of Classical Art, has received the degree of Doctor of Letters from the University of Dublin.

LIST OF ACCESSIONS

MARCH, 1914

CLASS	OBJECT	SOURCE
ANTIQUITIES — CLASSICAL.... (Floor I, Room 40 B) (Floor I, Room 10)	Twenty-three Lydian vases	Anonymous Gift
ARMS AND ARMOR.....	Marble bust, Tiberius, Roman	Purchase.
	†Quiver and thirteen arrows, Italian, fifteenth century	Purchase.
CERAMICS.....	†Six pieces of Bennington ware, American, middle of nineteenth century	Purchase.
GLASS.....	†Two table lamps, American, nineteenth century	Purchase.
METALWORK.....	†Globular jar and cylindrical bell, in bronze Chinese, Chou dynasty	Purchase.
	*Bronze vase, Chinese, Sung dynasty	Purchase.
PAINTINGS.....	†Pastel, Portrait of Bismarck, by Franz von Lenbach, Portrait of Himself, by William Orpen	Gift of George F. Baker.
SCULPTURE.....	†Bronze statuette, Stevedore, by Mahonri Young	Purchase.
TEXTILES.....	†Sampler, by Hattie Goodeshatt, American, eighteenth century	Purchase.
WOODWORK AND FURNITURE	†Cassone, Florentine, circa 1460	Purchase.

LIST OF LOANS

CLASS	OBJECT	SOURCE
ARMS AND ARMOR.....	Two masks, Japanese, seventeenth and eighteenth centuries	Lent by Dr. Bashford Dean.
PAINTINGS..... (Floor II, Room 12)	Portrait of Sir William Pepperell, by John Smybert	Lent by Kenneth P. Budd.
TEXTILES.....	Piece of lace, Prince of Orange, Flemish, seventeenth century	Lent by Mrs. Joseph Pulitzer.
	Wedding veil, Brussels, circa 1850	Lent by Mrs. Frank L. Montague.
	Binche lace and half barbe, Point d'Angleterre, Flemish, early eighteenth century; Valenciennes lace, French, eighteenth century; barbe and an end of a barbe, Mechlin lace, eighteenth century; sleeve-ruffle, Honiton lace, early nineteenth century — English	Lent by Richard Greenleaf.
	Piece of bobbin lace, Arles, French, nineteenth century; fragment of bobbin lace, Flemish, eighteenth century	Lent by David M. Milton.
COSTUMES.....	*Two coats, and a waistcoat, English, eighteenth century	Lent by Richard Greenleaf.

*Not yet placed on Exhibition.

†Recent Accessions Room (Room 6, Floor I).

THE BULLETIN OF THE
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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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The BULLETIN and a copy of the Annual Report. A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

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COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.